

ANNUAL REPORT  
OF THE  
ARCHÆOLOGICAL DEPARTMENT  
OF  
HIS EXALTED HIGHNESS THE NIZAM'S DOMINIONS



1328 F.  
1918-19 A.D.

CALCUTTA  
BAPTIST MISSION PRESS  
1920

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*Proceedings of the Government of His Exalted Highness the Nizam  
in the Judicial, Police and General Departments—(Archæology).*

No.  $\frac{10}{4}$  (Miscellaneous) of  $\frac{1330 \text{ F.}}{1921 \text{ A.D.}}$

DATED HYDERABAD (DECCAN), 6TH MARCH, 1921.

SUBJECT.

**Review of the Report on the Working of the Archæological Department for the year 1918-19 (1328 F.).**

*Personnel.*—Mr. Ghulam Yazdani was in charge of the Department throughout the year.

2. *Tours.*—The Superintendent spent the greater part of the year in surveying the Qutb Shāhī monuments in the Hyderabad City and Suburbs. He also supervised important conservation work in the Aurangabād District and paid short visits to Ajanta, Ellora, Daulatabād, and at the end of March (*Urdūbihisht*) was granted the privilege of accompanying H.E. the Viceroy on his visit to Ellora and Daulatabād Fort.

3. *Monuments surveyed.*—The principal structures of the Qutb Shāhī period, viz. the Chār Minār, the Chār Kamān, the Jāmi' Masjid, the tombs of Muḥammad Qulī Qutb Shāh and Muḥammad Qutb Shāh were surveyed during the year and a paper on them was read before the Hyderabad Archæological Society.

The Superintendent has given an interesting description of the different architectural styles which were in fashion in Persia, North India and in the Deccan at the time when the Qutb Shāhī monuments in the City of Hyderabad were built.

*Conservation.*—Considerable progress was made during the year under review in repairing the monuments in the Osmānabād, Bidar, Raichūr and Aurangabād Districts. At Osmānabād the group of Jain and Brahmanical caves known as Dābar Lena or Torla Lena were thoroughly cleaned and repaired, and an estimate for their conservation was sanctioned. At Bidar the tomb of 'Alī Barid was thoroughly conserved and repairs to the great College of Maḥmūd Gāwān have made considerable progress, while the conservation of the following was completed :—

Tomb of Humāyūn Shāh.

Tomb of Sulṭān Nizām Shāh.

Tomb of Tarkash Sulṭānā.

In the Raichūr District special attention was paid to the repair of the mediaeval Deccan temples at Ittagi and Kukkanūr.

In the Aurangabād District the most important undertakings related to the Buddhist caves at Pītalkhora and Ajanta. The repairs to the Chaitya cave at the former place were completed. The three-fold problem of the preservation,



reproduction and identification of the Ajanta frescoes has also received full attention. The most expert Italian *restorateur*, Signor L. Cecconi for fixing up the frescoes, has been selected by Sir John Marshall and has now been working with an Italian Assistant (Count Orsini) with considerable success, details of which will find a place in next year's report. The preliminaries regarding the reproduction of the frescoes by the three colour photographic process have also been discussed, but further progress has had to be postponed partly owing to famine conditions, but mainly owing to the necessity of awaiting the result of the labours of the Italian *restorateurs*. A "Guide to Ajanta," which will contain an authoritative account of the religious scenes depicted in the paintings and have a large number of illustrative plates, is being compiled by the French *savant*, M. Foucher.

*Excavations*.—No new operations were carried out during the year.

*Epigraphy*.—No important Hindu inscriptions were copied during the year; but the inscriptions of Munrabād, referred to in the review of the previous year, received careful attention and a monograph edited by Rao Sahib H. Krishna Sastri is under preparation. In the domain of Muslim epigraphy the work of publication of Qutb Shāhī inscriptions was continued. A third essay on the inscriptions of the dynasty was contributed to the *Epigraphia Indo-Muslemica*, 1917-18, and another essay on two inscriptions of the Bijapur kings, 'Alī 'Adil Shāh and Ibrahim 'Adil Shāh II, found in the Naldrug fort, was contributed to the above number of the *E.I.M.* Three inscriptions of the Nizām Shāhī dynasty of Ahmadnagar were discovered in the Antūr fort (Aurangabād District). Another important inscription was found at Khuldabād relating to the reign of Mubārak Shāh Khaljī—719 A.H. (1319). The inscription has been included in the Superintendent's essay on the epigraphs of the Khaljī Sultāns of Delhi published in *E.I.M.*, 1917-18.

*Numismatics*.—Two hundred and seventy-seven silver, chiefly Mughal, coins were discovered at Rajura in the Adilabad District. The First Talukdar of Parbhani also sent twenty-four silver coins which were found at Deo Thana, Jintur Taluq.

Ten gold coins, belonging to the Vijayanagar dynasty, were discovered at Hinola village in the Mominabad Taluq (Bīr District) and sent by the Tashildar of that place.

*Museum*.—Mr. T. Streenivas, who was deputed for gaining experience to several museums in British India, returned and a scheme has been submitted which is receiving the attention of Government. A large number of coins representing Greek, Bactrian, early Hindu, Pathan, Mughal and mediaeval Hindu dynasties and the brass collection of Sir Stuart Fraser, K.C.S.I., ex-Resident of Hyderabad, were purchased.

*Hyderabad Archaeological Society*.—The Society continued its useful work. Three interesting papers were read before the Society.

The Pinhey Memorial gold medal was awarded to Mr. Henry Cousens, M.R.A.S., late Archaeological Superintendent, Western Circle, India, on his excellent book, the *Architecture of Bijapur*.

*Publications.*—In addition to the *Annual Report* for 1917-18 (1327 Fasli) the Department published Pakhal inscriptions of the reign of the Kakatiya Ganapatideva as *Hyderabad Archaeological Series No. 4* and *Antiquities of Bidar*. The Superintendent edited the *Epigraphia Indo-Moslemica*, 1917-18, and the 'Amal-i-Salih (Shahjahān Nama), Fasc. IV, and read a paper on the Qutb Shahi monuments before the Hyderabad Archaeological Society.

*Photographs and Drawings.*—Thirty-seven new photographs were taken and a detailed survey map of all the monuments and fortifications of the Daulatabad Fort was prepared.

*Expenditure on Conservation and Survey and Maintenance of the Department.*—The expenditure on the conservation and survey of monuments amounted to Rs. 56,414 as against Rs. 64,721 in the previous year.

The expenditure on the maintenance of the Department amounted to Rs. 20,141-13-1 as against Rs. 21,604-14-7.

*Conclusion.*—His Exalted Highness' Government desire again to record their continued appreciation of the splendid work which Mr. Yazdani has been doing in connection with the study and the conservation of the unique archaeological monuments of the Hyderabad State.

The Government are also deeply indebted to Sir John Marshall, Director-General of Archaeology in India, for the way in which he has always helped them with his advice in furthering the interests of this Department.

(By Order)

A. HYDARI,

*Secretary to Government, Judicial, Police  
and General Departments.*

*Copy forwarded to :—*

1. The Assistant Minister Peshi to His Exalted Highness the Nizam.
2. The Secretary to the President, Executive Council.
3. The Secretary to Government, Political Department.
4. The Secretary to Government, Financial Department.
5. The Secretary to Government, Revenue Department.
6. The Secretary to Government, Public Works Department.
7. The Nazim of Archaeological Department.
8. The Superintendent, Government Press, for publication in the *Jarida*.



No. 218.

FROM

G. YAZDANI, ESQ., M.A.,  
*Superintendent of Archæology,  
His Exalted Highness the Nizam's Dominions,*

TO

THE SECRETARY TO GOVERNMENT,  
*Judicial, Police and General (Archæological) Departments.*

*Dated Hyderabad (Dn.), the 14th August, 1920.*

SIR,

I have the honour to submit herewith two copies of the Report on the working of the Archæological Department for the year 1818-19 A.D. (1328 Fasli).

I regret the delay which, owing to my illness and leave, has occurred in submitting this Report.

I have the honour to be,

SIR,

Your most obedient servant,

G. YAZDANI,

*Superintendent.*

# Annual Report of the Archæological Department, His Exalted Highness the Nizam's Dominions for 1918-19 A.D. (1328 F.)

During the year under report there was no change in the personnel of the **Personnel.**  
Department.

The greater part of the year was spent at headquarters in surveying **Tours.**  
the Qutb Shāhī monuments in the Hyderabad City and its suburbs. The  
important conservation work going on in the Aurangabād District was, however,  
duly supervised and I paid short visits to Ajanta, Ellora, Daulatabād and  
Aurangabād. At the end of March (Urdūbihisht) His Excellency the Viceroy  
visited Ellora and Daulatabād Fort and I was given the privilege of taking him  
round the caves. The details of my tours are given in my diary published  
herewith (Appendix D).

The principal structures of the Qutb Shāhī period were surveyed during the **Monuments**  
year and a paper on them was read before the Hyderabad Archæological Society. **surveyed.**  
Sultān Qulī, the founder of the Qutb Shāhī dynasty, came from Persia, and his  
descendants combined a love for the beautiful with their warlike instincts and  
were enthusiastic patrons of learning and art. Their court was attended by  
scholars, artists and craftsmen from the whole Muslim world and particularly from  
Persia, so their monuments show architectural forms and artistic devices peculiar  
to the latter country.

At the time Sultān Qulī came out to India, in Persia a style of architecture  
was in fashion of which turnip-shaped (round, conical) domes with elongated  
necks, minarets with projected balconies and slender shafts—so slender that in  
some cases they became mere play-things; and colossal entrance archways,  
approaching the pointed arch in contour, were the prominent features. The love  
for ornamentation was extreme and a taste for colour had made the use of painted  
tile and tile mosaic popular.

At this time in North India the simplicity and vigour of the Pathan style  
was changing into the Mughal delicacy and ingenuity of detail, and the screen  
arch which, perhaps, had its origin in the façade of the palace of Ctesiphon had  
developed into lofty portals like the entrance to the *liwan* of the Jāmi' Masjid  
at Jaunpūr and the Baland Darwaza of Fathpūr-Sikrī, the effective and harmo-  
nious designing of which has been highly praised by archæologists and art  
critics.

In the Deccan the genius of the Bahmani kings which constantly received inspiration from North India as also from Persia, had evolved a style which though a compromise between the architecture of these two places was marked with an individuality of its own in grandeur of conception and soundness of structural principles. For instance, the *Chīnd Minār* of Daulatabād is a happy compromise between the lofty and vigorous shaft of Delhi and the graceful and delicate towers of Persia. So is the dome of Ahmad *Shāh* Bahmani at Bidar, a fine combination of the flat dome of the Pathian and the round, conical domes of Ispahan.

In determining the various factors which led to the evolution of the Mediaeval Muslim architecture of the Deccan one should not lose sight of the local Hindu style—first the so-called Chalukyan style, a prominent feature of which, the perforated stone lattice, is apparent in the beautiful window screens of Ibrahim Ka Rauza at Bijapur. Secondly, the Hemadpanti style, the chief characteristic of which—the stucco decoration—afterwards became so prominent in the monuments of Hyderabad.

In this connection it may also be observed that previous writers have been making the mistake of distinguishing between the monuments of Hyderabad and Bijapur in point of style. To classify architecture according to dynasties is not a safe principle, and the mistake committed by Fergusson has not been rectified by later writers. In this case, the founders of both the dynasties were brought up under the influence of Persian culture, they established themselves in a country where common culture and art traditions prevailed both from Hindu and Muslim points of view, the influence of North India and Western Asia was uniform in their kingdoms, and they professed the same religion and were Turks by birth. The monuments themselves show remarkable uniformity in style, so much so that Meadows Taylor, Vincent Smith and several other scholars, although erroneously holding the Bijapur style to be different from the Golconda style, had practically to admit their error when they represented a group of Bijapur buildings as built in the Golconda style. Muhammad's tomb, the chief monument of the Bijapur kings from a structural point of view, established no principle, which is not to be found in the dome of Ahmad *Shāh* Bahmani at Bidar. It was the giant-like effort of an individual artist who, working on principles in practice at the time, erected the building on such a grand scale as to make it a wonder of the world. Ibrahim Ka Rauza, another important landmark of the 'Adil *Shāhi* dynasty in point of general style, is exactly similar to the monuments of Hyderabad, and its perforated windows and flat ceiling are a clear reflex of the Hindu style of the country. In the case of minor monuments the identity is more complete, for instance the tomb of 'Ain-ul-Mulk can hardly be distinguished from the tomb of Ibrahim Qutb *Shāh* at Golconda. So are the Kali Masjid, the Gol Gumbad Mosque, Gagan Mahall and the Sangat Mahall, the main architectural forms of which are identical with the form to be noticed in the buildings of the Qutb *Shāhi* dynasty.

Among the monuments of Hyderabad, the stately *Chār Minār* is indeed the *chef-d'œuvre* of the *Quṭb Shāhī* period. The purpose of this monument has been a mystery to some archaeologists, but a student with insight into the architectural themes of the period might well believe that it was built as a gateway in front of the beautiful *piazza* on which the lofty portals of the royal palaces opened. The vivid accounts of M. M. Thevenot and Tavernier, who saw the buildings of Hyderabad in their full glory, confirm the above view. They write that the king's palace continued to the Four Towers where it terminated in a lofty pavilion wherein the king sat when he chose to give audience to the people. The *Chār Minār* on such occasions apparently served the purpose of an entrance hall.

Lofty gateways had, long before this, been in fashion in Northern India. The main entrance to the *Atālā Masjid* at Jaunpūr was a titanic effort of the artist in the size of portals in India, but Akbar dwarfed its dimensions by building the *Baland Darwāza* at Fathpūr Sikri which was finished in 1575. Muḥammad Qulī Quṭb Shāh, the builder of the *Chār Minār*, was a contemporary of Akbar and his desire for a lofty portal was quite in keeping with the taste of the period. The building is grand in conception, and for the just balance of its structural masses and the elegance of its decorative details, it is a unique monument of its kind in Southern India.

An earlier attempt towards a grand entrance are the two masonry blocks built on either side of the road near the expanse in front of the gate of the Citadel at Golconda. The colossal arches of these huge masses of masonry show considerable constructive skill, but as they are detached from each other the artistic effect of a harmonious whole is lost. The architect apparently did not think of a central arch connecting the two blocks, or it may be that the proportional construction of it in view of the colossal size of the arches in the side masses of masonry baffled his ingenuity. The artist who planned the *Chār Minār* cleverly solved the problem by designing one central block with arches opening on all the four sides. Further, to add dignity and picturesqueness to the structure, he placed four graceful minarets at the corners, and to minimise their height to the observer he set up a double screen of arched openings on the top of the roof between the minarets. The designs of screens are extremely delicate appearing like a border of lace when seen from a distance.

The *Tarikh-i-Quṭb Shāhī*, an extract from which is given by Briggs in his *History of the Rise of the Mahomedan Power*, contains a short description of the *Chār Minār* in which one point is worth noticing. The book shows that in the upper storey of the building along the minarets there were apartments for the use of the professors and the students of the college. This information has led some local scholars to believe that the *Chār Minār* was constructed as a college building. *Primā facie* this theory may appear to be plausible; but to one familiar with Eastern customs and habits, it has the same significance as if one suggested that the marble bath-rooms of the Mughal palaces at Delhi and Agra, wherein the king sat during the greater part of the day and conducted most of the state business, were built as Royal offices or levée rooms. Another view advanced by some scholars is that the *Chār Minār* was designed after a *Tabūt* or *Ta'zīa*.



After discussing above the origin and purpose of the various architectural forms of the building this theory also does not deserve much consideration.

M. Thevenot writes that in the top storey of the Chār Minār there was a water reservoir from where pipes were laid to the highest apartments of the Palace. In the floor hall under the dome a large table rested upon a *divan* raised seven or eight feet from the ground with steps to go up to it. In my opinion from this point of vantage, the Royal herald or Kotwal on important occasions delivered the message of the king to the assembly.

A photograph showing the front elevation of the Chār Minār was published in last year's Report (1327 F.) and two detailed plans explaining the arrangement of the various parts of the building are reproduced in this Report (Pls. III-IV).

Among the monuments of the City the next in point of importance are the Chār Kamān. Their arrangement is reminiscent of the Hindu practice of building gateways facing the cardinal points, which was once very popular in the Deccan, and examples of which exist to this day at Warangal, Kulpak, and other places. The architectural style of the Kamāns is, however, purely Muslim, simple and somewhat austere in outline; but lofty and vigorous in execution. Some scholars who have noticed symbolism even in Muslim architectural forms observe that the pointed arch is an expression of the Islamic idea of the Unity of God—duality of creation and the creator merging into one Supreme Power, the fountain of virtue and evil, matter and law. The pointed arch is a special feature of the Qutb Shāhī buildings and while the rival dynasty at Bijapur distinguished itself in the construction of the dome, the Golconda kings made their arches the loftiest in India. The planning of such lofty portals was not purely the outcome of the high-soaring genius of an artist but was perhaps a matter of necessity because in India elephants are a prominent feature of Royal processions and it may have touched the dignity of the kings if the flag-bearers of their retinue dismounted from their elephants or lowered their high banners while marching through the gateways.

To have an accurate idea of the past dignity and grace of these monuments, which look somewhat cadaverous in their present uncongenial surroundings, one must visualise the whole picture of the pomp and glory of the Qutb Shāhī palace—the delightful walks, splashing fountains, terraced gardens, extensive quadrangles, arenas for elephant fights, music galleries, grand pavilions, balconies and other adjuncts, of which glowing descriptions are given by travellers and contemporary writers.

Another interesting Qutb Shāhī building to which Firishta refers simultaneously with the Chār Minār is the Jāmī' Masjid. According to an inscription fixed over the doorway of the mosque it was built by Muḥammad Qulī Qutb Shāh in 1006 A.H. (1597 A.D.).<sup>1</sup> The city of Hyderabad has expanded in an irregular manner since Muḥammad Qulī Qutb Shāh's time and a thick growth of houses and shops envelopes the exterior of the Jāmī' Masjid—entirely spoiling the beauty

<sup>1</sup> This inscription with critical notes has been published in the *E.I.M.* for 1917-18.



of its original surroundings—the *Chār Mīnār* square, the *Chār Kamān piazza* and the Royal palaces.

Entering through a door built in the pillar-and-lintel style the visitor passes through a narrow lane at the end of which he gets a side view of the mosque. The interior is still imposing and the spacious hall, the massive row of pillars, the beautiful arches and elegant minarets give an idea of the breadth of vision and lofty idealism of the builder.

The plan of the building consists of a double hall ( $72'6'' \times 32'6''$ ) with seven arched openings, a paved courtyard ( $74' \times 70'$ ) and a cistern at the north-eastern end of the courtyard. Two lofty minarets stand at the N.-E. and S.-E. corners of the hall and a narrow colonnade with nine openings in the pillar-and-lintel style runs along the northern side of the courtyard.

Passing to the tombs of the dynasty I may describe here two mausolea, those of Muḥammad Qulī Qutb Shāh<sup>1</sup> and his successor Muḥammad Qutb Shāh. The former represents the first attempt at the building of a tomb on a large scale, because the sepulchres of the previous monarchs of the dynasty are small structures. The artist, to make the monument imposing, has judiciously planned it on a double terrace rising to a height of 18 feet from the surrounding ground. The plan of the Qutb Shāhī tombs had hitherto been a square or octagonal hall forming the base which was crowned by a dome. But this arrangement not being suitable for a large domical structure the artist in this tomb has designed a picturesque gallery with openings in the pillar-and-lintel style round the exterior of the hall in order to make the base symmetrical to its otherwise heavy dome. Further, to relieve the monument of monotony the architect has added rich ornamental parapets on the roof, and turrets at the corners (*Annual Report, 1917-18, Plate IVa*). The designing on the whole is quite sound and harmonious excepting the pillars of the gallery, which are rather slender and detract from the general symmetry of the building.

The base of this tomb is built of large blocks of finely chiselled masonry, but the ornamental parapets and the dome are constructed in brick and lime and covered with a fine white plaster, the working of which developed into an art under the Hindu rulers in the 15th and 16th centuries. \*Mr. E. B. Havell in his valuable book on Indian architecture has devoted several pages in decrying European prejudice against stucco and in extolling its merits in the Indian climate. The Qutb Shāhī kings apparently preferred the use of *chunam* for the upper storeys of their buildings as it formed a good bed for enamelled tiles with which they lavishly decorated the surfaces of their monuments. At one time the walls and cupolas of all the principal tombs of Golconda were adorned with tiles, and an artistic temperament can appreciate the fascination of the decoration when in the rays of the sun the enamels presented a display of dazzling colour like the scintillations of a glorious opal.

The tomb of Muḥammad Qutb Shāh is a distinct improvement upon the tomb of his predecessor both in plan and architectural detail. The artist has

<sup>1</sup> A photograph of this tomb is given in the Department's *Annual Report, 1915-16, Pl. IVa*.

replaced the pillar-and-lintel openings by ogee arches and to avoid monotony he made the roof of the gallery lower than the roof of the principal hall. The tomb was originally situated in the midst of a lovely garden which, combined with the decorations of the interior of the tomb, a vivid picture of which is given by M. Thevenot, would have added greatly to the charm of the mausoleum. He writes that the floor of the sanctuary was covered with carpets and on the grave itself lay a Satin pall with white flowers, while a canopy of gold brocade hung above. The row of illuminated MSS., the chantings of hymns in praise of God, the sweet smell of flowers and the incense which continually burnt were other features imparting sanctity and grandeur to the tomb. Mr. Stanley Lane Poole, an enthusiastic admirer of Muslim architecture in Egypt, Spain and India while speaking about the mosques of Cairo observed that their peculiar charm lay "in tone and air, in association, in delicacy and ingenuity of detail." This remark may appropriately be applied to the tombs of Golconda.

During the year under report considerable headway was made in executing the repairs in hand in the Osmanabād, Bidar, Raichūr and Aurangabād districts. At Osmanabād a sum of Rs. 1,949 has been expended on cleaning and repairing the group of Jaina and Brahmanical caves known as Dābar Lena or Torla Lena. These caves being cut in a soft rock are much dilapidated and an estimate amounting to Rs. 9,160 has been sanctioned by Government for their conservation comprising such measures as under-pinning, insertion of props, drainage, etc.

At Bidar the fine monument called the Tomb of 'Alī Barīd' was thoroughly conserved and a sum of Rs. 2,895 was spent on the work. The repairs to the Madrasa of Maḥmūd Gāwān have also made good progress and a sum of Rs. 4,172 was spent during the year. Other monuments at Bidar, repairs to which were brought to completion in the course of the year, are:—

Name.	Cost.
Tomb of Humāyūn Shāh .. .. .	Rs. 3,101
Tomb of Sultān Nizām Shāh .. .. .	„ 1,135
Tomb of Tarkash Sultāna .. .. .	„ 524

In the Raichūr district special attention has been paid to the repair of the Mediaeval Deccani temples at Ittagi and Kukkanūr. At the former place a sum of Rs. 3,299 has been expended on the conservation of the Mahādeo temple and the work is still in progress. At Kukkanūr a beginning has been made in repairing the Navalinga temple and a sum of Rs. 772 was spent during the year, while the total amount of the estimate sanctioned for the work is Rs. 5,124.

In the Aurangabād district the most important undertakings relate to the Buddhist caves at Pittalkhora and Ajanta. The repairs to the *Chaitya* cave at the former place which is one of the earliest examples of the rock-cut architecture of India, and owing to the neglect of centuries had much decayed, were brought to a close at a cost of Rs. 8,411. At Ajanta a sum of Rs. 13,914 has been expended to complete the repairs which had been in progress there for several years.

<sup>1</sup> For a description of the building see my "*Antiquities of Bidar*," pp. 23-25.

At the hands of Sir John Marshall, Monsieur A. Foucher and Sir Aurel Stein the three-fold problem of the preservation, reproduction and identification of the frescoes has received full attention. In January (Isfandār) Sir Aurel Stein visited Ajanta caves and after a careful examination of the frescoes came to the conclusion—"There can be little doubt that notwithstanding all the care bestowed on the ruined cave temples these wonderful wall paintings will be subject to progressive decay owing to irremediable physical conditions. . . . . What, however, matters most is the assurance of a permanent record of these unique remains of ancient India's pictorial art. It is most unlikely that their value for the student of Eastern art and of Buddhism will ever be surpassed by any discoveries still possible in the future."

Sir Aurel Stein has further observed—"Having now seen them with my own eyes I feel more than ever convinced that no effort should be spared to reproduce all remains, whatever their state of preservation and by the only extant process (three-colour photography) capable of assuring complete fidelity as regards colours. How utterly reproduction by collotype *plus* colour lithography had failed before to achieve this was brought to me *inter alia* most strikingly on realising for the first time in the originals the consummate skill of modelling by light and shade treatment, etc."

Monsieur A. Foucher, who visited Ajanta shortly after Sir Aurel Stein, in agreeing with the latter, remarked—"Assuming that H.E.H. the Nizam's Government are generously disposed—as I know they are—to do their best to save and have reproduced and published one of the greatest art-treasures left in the patrimony of India; (1) it is necessary and, indeed, urgent to call in an expert of the best kind, to take in hand the preservation and cleaning of those paintings still clinging to the walls of the Ajanta caves; (2) once this preliminary task successfully accomplished, but only then, it is highly desirable to undertake the immediate reproduction by the best available process (three-colour photographic process) of the painted and carved decorations of the said caves; (3) it seems equally feasible to write after some supplementary study a fairly satisfactory account of the scenes and images depicted on the walls and pillars of Ajanta."

As regards the last proposition—a suitable account of the paintings—M. Foucher, further, wrote—"As to myself I feel bound to let you have this account as soon as required under the form of an explaining text to the plates of the proposed publication. Meanwhile as the latter will be a work of time I am ready to undertake, as I told you, the composition of a "Guide to Ajanta", if only your Government can see their way to enable me to spend on the spot during the first three months of next year the time necessary for the special task." H.E.H.'s Government have welcomed the proposal of Monsieur A. Foucher regarding the compilation of the Guide and ordered that suitable arrangements should be made for his visit to Ajanta next cold weather.

In the matter of solving the first two propositions—(1) preservation and (2) reproduction of the frescoes—the Department cannot sufficiently thank Sir John Marshall for his unremitting zeal and enthusiastic support. During his leave



he has consulted in England and on the Continent the highest authorities, competent to deal with these most delicate problems. His efforts regarding the preservation of the frescoes have been crowned with success and after a lengthy correspondence with the British Embassy at Rome he has been able to find out the most suitable artist to repair the frescoes at Ajanta. H.E.H.'s Government have authorised Sir John Marshall to kindly settle terms with this artist and to arrange for bringing him out to India.

The preliminaries regarding the other undertaking—the reproduction of the frescoes by the three-colour photographic process—are also practically settled, for Sir John Marshall and Sir Aurel Stein are of opinion that no artists would be able to execute the work so thoroughly as Messrs. Stone & Sons of England. Mr. Milne, the talented Director of this firm, in a letter to Sir John Marshall while pointing out the difficulties of the task, writes—"I need hardly say again how very much I should like to undertake the work, if it is within the bounds of possibility, and it would not fail so far as we are concerned through want of interest or enthusiasm."

A proposal for a grant of £20,000 for the reproduction of the frescoes, based upon Sir Aurel Stein's computation of the cost, was submitted to His Exalted Highness' Government, who on account of the prevalence of famine in the Dominions have postponed the consideration of the proposal till the return of normal conditions.

The notes of Sir Aurel Stein and Monsieur A. Foucher discussing in detail the present condition of the frescoes and the various measures which should be undertaken to preserve them are, for the benefit of students of Indian art, reproduced in full at the end of this Report as Appendices A and B.

In last year's Report a reference was made to Mr. G. E. C. Wakefield's excavations at Janampet in the Paloncha Taluqa. He subsequently gave an address on his excavations before the Hyderabad Archaeological Society and exhibited the antiquities which he had brought from Janampet. A note giving the gist of Mr. G. E. Wakefield's address is published herewith as Appendix C. Excavations.

No new operations were carried out during the year under review.

In the field of Hindu inscriptions no important record was copied during the year; but the inscriptions of Munirabad to which a reference was made in last year's Report (p. 13) have received careful attention and a monograph on them edited by Rao Sahib H. Krishna Sastri is under preparation. It is hoped that the monograph will be published simultaneously with this Report. Epigraphy.

In the domain of Muslim Epigraphy the programme outlined in last year's Report in regard to a systematic publication of the Qutb Shahi inscriptions, has been strictly adhered to. During the year under review a third essay on the inscriptions of the dynasty was contributed to the *Epigraphia Indo-Moslemica*, 1917-18. Another essay contributed by the writer to this number of *E.I.M.* is on two inscriptions of the Bijapur kings, 'Ali 'Adil Shah I and Ibrahim 'Adil Shah II found in the Naldurg Fort.

In the Antur Fort (Aurangabad District) I discovered three inscriptions of

the Nizām Shāhi dynasty of Ahmadnagar. Inked rubbings of these epigraphs have been prepared and they will be published with critical notes shortly.

Another important inscription found at Khuldābād relates to the reign of Mubārak Shāh Khalji and is perhaps the earliest Muslim record in the Deccan. It commemorates the erection of a building in 719 A.H. (1319 A.D.) during the reign of Mubārak Shāh by one 'Ambar, grand-usher to Khusrau Khān. According to *Baranī* Mubārak Khalji set out to punish Harpal Deo and Rām Deo who had re-established themselves at Deogir in 718 A.H., and according to the same author it was after the capture of the Fort that he granted a canopy to Khusrau Khān and deputed him with a large army for the conquest of Mā'bar. The date 719 A.H. given in the inscription is in agreement with the above events. The inscription is in Persian verse and has been included in my essay on the epigraphs of the Khalji Sultāns of Delhi published in *E.I.M.* 1917-18.

A find of 277 silver coins, discovered at Rajaura, 'Adilabād District, was made over to the Department by the Mint Master, H.E.H. the Nizam's Government. The majority of these coins is Mughal. They have been sent to Mr. Streenivas, Curator, Hyderabad Museum, for examination and cleaning.

Another find of twenty-four silver coins was received from the First Taluqdar, Parbhani. They were found at Deo Thana, Taluqa Jittūr. These coins have also been sent to Mr. Streenivas for identification.

Ten gold coins were sent by the Tahsildar of Mominabad (Bīr District). They belong to the Vijayanagar kings and were discovered at Hinola village in the Mominabad Taluqa.

In last year's Report a reference was made to Mr. T. Streenivas' deputation to several museums in British India for gaining experience before organizing and starting the Museum at Hyderabad. After his return a scheme has been drawn up and submitted to Government for sanction.

During the year under Report the authorities of the Indian Museum, Calcutta, and the Government Museum, Madras, were kind enough to present a number of their duplicate antiquities to the Hyderabad Museum. A collection of 1100 coins representing Indo-Greek, Bactrian, early Hindu, Pathan, Mughal, and Mediaeval Hindu dynasties has been purchased. The Department has been fortunate enough to purchase also the Brass collection of Sir Stuart Fraser, K.C.S.I., ex-Resident of Hyderabad, which he had put together during the entire period of his service in India.

During the year under review three papers were read before the Society among which the learned discourse of Monsieur A. Foucher, *Professeur à l'Université de Paris*, on the Art of Borobūdūr deserves special mention.

The Pinhey Memorial Gold Medal was awarded to Mr. Henry Cousens, M.R.A.S., late Archæological Superintendent, Western Circle, India, on his excellent book the *Architecture of Bijapūr*. Mr. H. Cousens being in England, it was arranged through the late Mr. Vincent Smith, who was an Honorary Member of the Society, and also a member of the Council of the Royal Asiatic Society of Great Britain and Ireland, to present the Medal to Mr. H. Cousens in a meeting



of the latter Society. Mr. Vincent Smith in presenting the Medal on behalf of the Hyderabad Archaeological Society to Mr. H. Cousens, made a suitable speech which, with the reply of the recipient of the Medal, is recorded in the *Transactions* of the Royal Asiatic Society for November, 1919.

The publications issued during the year under report were as follows:—

Publications.

(1) *Annual Report*, 1917-18 (1327 F.).

(2) *Pakhāl Inscription of the Reign of the Kakatiya Ganapatidēva*, Archaeological Series of Hyderabad, No. 4.

(3) *Antiquities of Bidar*.

In addition I edited the *Epigraphia Indo-Moslemica*, 1917-18, and the '*Amal Ṣāliḥ* (*Shāh Jahān Nama*), Fasc. IV. I also read a paper on the Qutb Shāhi Monuments before the Hyderabad Archaeological Society.

One hundred and thirty-six volumes have been added to the library of the Department, of which ninety-two have been purchased and the rest are donations from different governments, learned societies and scholars. The most important acquisition of the year are sixty-one volumes of the *Journal and Proceedings* of the Asiatic Society of Bengal which have made the set of the library continuous up to 1904. As this *Journal* is absolutely indispensable for research in every branch of Asiatic studies, the Department is anxious to make the set up to date as soon as practicable with the funds at its disposal. A complete list of the books acquired during the year is given in Appendix G.

Library.

Thirty-seven new photographs were taken and a complete set of them has been, as usual, submitted to Government. The titles, etc. of the photographs are given in Appendix H. Coloured printed copies of 24 paintings by Mr. Thomas Daniell representing Ellora caves have been purchased. Some of these paintings besides their artistic merit are useful as showing the condition of the monuments a century before now.

Photographs.

The outstanding feature of the year's work is the preparation of a detailed survey map of all the monuments and the fortifications of the Daulatabād Fort. In addition to this two large architectural drawings and a number of small plans and sketches have been prepared. The titles, scales, etc. of the drawings are given in Appendix I.

Drawings and Survey Maps.

The expenditure on the conservation and survey of monuments amounted to O.S. Rs. 56,414 (B.G. Rs. 48,354-13-9) in contrast to O.S. Rs. 64,721 (B.G. Rs. 55,475-2-3) spent during the previous year (1327 F.). The excess of the expenditure over the budgeted amount of Rs. 50,000 in both these years indicates the need of a larger grant. Details of the expenditure are given in Appendix F.

Expenditure on Conservation and Survey.

During the period under report a sum of O.S. Rs. 20,141-13-1 (B.G. Rs. 17,263-14-2) was spent on the maintenance of the Department. The detail of the expenditure is given in Appendix E.

Expenditure on the maintenance of the Department.

Professor Krishnaswami Aiyangar of the Madras University has suggested the exploration of the village Kanakagiri (Raichūr District) on the assumption that the place may prove identical with Asoka's Svarṇagiri. As an examination of the remains of Kanakagiri is likely to throw light on this interesting question

Four programme for 1919-20 (1330 F.).

I intend to visit the place during the year. The village of 'Ālampūr, noted for its old temples, being not far from Kanakagiri it is proposed to explore it along with the latter place. Osmanabād, Aurangabād, Raichūr and Bidar are other centres where I shall have to go to supervise the repairs in progress there.

The Ecclesiastical Department has asked for my opinion on the architectural merits of many old religious structures. It is intended to visit such of them this year as come in my way during my tour to archæological monuments.

G. YADZANI,

*Superintendent of Archæology,  
H.E.H. the Nizam's Dominions.*





## APPENDIX A.

(AJANTA FRESCOS.)

*Copy of a letter dated 4th February, 1919, from Sir Aurel Stein, K.C.I.E., etc., to Monsieur A. Foucher.*

MY DEAR FOUCHER,

In compliance with the wish you and Sir John Marshall had kindly expressed for some notes and suggestions on my part about the proposed three-colour reproduction of the Ajanta wall paintings, I take the opportunity of my short stay here to let you know of what my rapid visit to those wonderful cave temples had shown me as to practical arrangements, etc., for carrying out that plan. There is no need to explain to you how utterly inadequate the three days' visit I could afford to make was for going into any details of the scheme. However, nothing but this personal examination could have given me any correct idea as to the extent and artistic value of the surviving paintings or as to the practicability of assuming an adequate record.

It is quite needless on my part to explain to you, the most competent expert on all that appertains to Indian iconography and art, why the reproductions previously secured have failed to do justice to the extraordinary wealth and artistic beauty of these "frescoes." Having now seen them with my own eyes I feel more than ever convinced that no effort should be spared to reproduce all remains whatever their state of preservation, and by the only extant process capable of assuring complete fidelity as regards colours. How utterly reproduction by collotype *plus* colour lithography had failed before to achieve this was brought home to me *inter alia* most strikingly on realizing for the first time in the originals the consummate skill of modelling by light and shade treatment, etc.

I prepared on the spot and necessarily in the briefest possible form estimates as to the number, etc., of the plates which might be required for the reproduction of all "fresco" remains in the several cave shrines. That these estimates could be only of the most provisional character goes without saying. I have reproduced them, rough as they are, in the *List* appended to my present notes in the hope that they might possibly be of some little use to you or Mr. Yazdani before your own systematic examination can be started. In order to show more clearly the position of the wall surfaces to which the estimated distribution of plates refers, I have given small Roman numbers (i, ii, iii, etc.) to the several cellas or chapels in each individual cave, starting this numbering always from the outermost cella on the left and working round to the right.

I believe that a great deal of the surviving polychrome decoration of relieve work on pillars, panels, etc., merits faithful reproduction in colours. It is possible that in these cases colour lithography with collotype combined might give results almost equally satisfactory and probably at a lesser cost. But for the purpose of my rapid sketch estimate I have classed these plates also as in three-colour process.

Without far more time and far better artificial lighting than was at my disposal no correct idea could be formed as to how many "fresco" panels have suffered damage through decay, darkening, varnishing, etc., to such an extent that colour reproduction would either be impracticable or involving needless expense. For bringing out in such panels all that the eye can still take in of design, line or brushwork, etc., careful reproduction by monotone process (half-tone) plates, such as Messrs. Stone & Son have made for a portion of the paintings in our "Thousand Buddhas", would probably be quite satisfactory or perhaps more effective, I have marked all such "fresco" portions by the entry "monotone" in my rough *List*.

I have tried as far as time, etc., would permit to estimate the number of plates needed with special regard to the scale of reduction which the subjects, character of execution, amount of detail, etc., would allow of. But I found it impossible to record the approximate scale, except in

the first few caves I examined, within the limited time available. Nor could I attempt to indicate all the instances where the artistic or iconographic interest, the abundance of fine detail or other similar reasons would make the reproduction on a larger scale of certain limited portions from panels already shown in a plate particularly desirable.

Much, of course, will depend on the size to be adopted for the plates. My rough estimate is based on the assumption of a size about 20 by 10 inches coloured surface for a full plate as a working proposition. The eventual adoption of a larger full plate size will deserve very careful consideration. The use of a "half plate" size for smaller subjects will be very useful probably, as we found in the case of our "Thousand Buddhas" portfolio, both for artistic and financial reasons. I may mention here that the cost of reproduction is largely determined by making the fullest possible use of the *minimum* surface space which will probably be insisted upon by the firm as a basis of calculation for the cost of blocks. It will, however, be possible to group several, say 2-4, subjects of similar character in the same plate when preparing the block and subsequently to print them separately as "half-plates."

In order to facilitate the preparation of a definite scheme of plates by yourself and Mr. Yazdani I have suggested to the latter the advisability of having as soon as possible complete elevations of *all* painted surfaces prepared on square paper to a sufficiently large scale by his draughtsman. Into these drawings the outlines of the actually extant figures and scenes may be sketched in by Mr. Syed Ahmad, the Artist-Curator of the caves. This arrangement will, I hope, allow you to determine and mark more quickly than otherwise might be possible what area of painted wall (ceiling) surface you propose to allot to each plate. In the drawings the distinction of colour and monotone plates, also the proposed enlargements (sections on a bigger scale) could be easily indicated by differently coloured lines, etc.

For practical reasons it appears very desirable that this estimate of plate numbers sizes, etc., should be advanced as far as possible before the next cold weather. No exact estimate could be expected from Messrs. Stone & Son before their photographic expert has examined conditions of colours, working facilities, etc., on the spot. But even your preliminary scheme of plates, if sent to them this spring, would suffice to give them some clear idea as to the extent of the work and to prepare them for the despatch of the photographer and proof printer with needful machinery by next autumn. The work could then be started, say, early in December and carried on under your personal direction for some time, an arrangement which, in view of the novel conditions and the many questions of detail to be settled, at first appears most important.

It seems to me very unlikely that the whole work of taking colour plate negatives and preparing proofs could be carried out in a single cold weather season (December-February). But once the entire scheme of plates has been definitely worked out and the exact extent of individual plates clearly marked out for the photographer (the use of tracings such as Mr. Syed Ahmed might prepare would probably greatly facilitate this), satisfactory progress might subsequently be assured under Mr. Yazdani's supervision, with short visits of yourself or Sir John Marshall.

The developing of all negatives, the "proving" of colour plates from the four "half-tone" blocks required for each, etc., will have to be effected on the spot. The conversion of one of the caves containing no fresco remains into a working place for photographer and printer will be necessary and easy to effect. Whether living quarters might be secured on the spot in the same way is a question deserving early consideration.

Without previous examination of the "frescoes" and all local conditions it will not be possible for Messrs. Stone & Son to indicate rates of charges, etc., which could serve for a definite estimate. But there seems to me reason to believe that the preparation of about 300 full plate reproductions—my appended *List* shows 190 panels for colour plates and 88 for monotonies, at a very rough estimation not taking out of desirable "enlargements"—and the printing of a first edition in, say 1,000 copies ought to be possible at an approximate cost not exceeding £20,000. Of course, much will depend upon the conditions of labour, paper prices, etc., after the war.



I feel convinced that a very considerable if not the major portion of this outlay will be recovered in the end by sale of copies, especially if judicious publishing arrangements are made under expert advice from London. The issue of at least two editions, one containing all plates as an *edition de luxe* and another comprising the most interesting subjects for the use of art students, archaeologists, etc., would probably be found useful from the financial point of view also. The issue of fresh editions from the available blocks will always be possible at a relatively slight cost.

What, however, matters most is the assurance of a permanent record of these unique remains of ancient Indian pictorial art. It is most unlikely that their value for the student of Eastern art and of Buddhism will ever be surpassed by any discoveries still possible in the future. There can be little doubt that notwithstanding all the care now bestowed on the ruined cave temples these wonderful wall paintings will be subject to progressive decay owing to irremediable physical conditions.

The present chance offered by the truly enlightened and generous disposition of H.E.H. the Nizam's Government for saving this great inheritance from India's past is an exceptional one and so is your presence in India. I realise only too well the extent and difficulties of the now planned undertaking. But I feel also quite certain that there is not, and probably never will be, a scholar more competent than you are through a lifetime's labours devoted to the iconography and art of Indian Buddhism, to direct this great enterprise to successful completion. By seizing this exceptional opportunity and providing the means for what will render these greatest of India's art treasures accessible to the student of all countries, the Government of Hyderabad will earn for itself lasting fame and a position among the patrons of ancient Eastern art as unique as its position is among Indian States.

For this reason I feel strongest hope that the unremitting efforts made by Mr. Hydari on behalf of Sir John Marshall and Mr. Yazdani's proposals will be crowned by early success.

Hoping to learn soon of your arrival in Hyderabad where the friendliest attention awaits you.

Yours sincerely,  
(Sd.) A. STEIN.

## APPENDIX B.

(Copy of a letter dated 30th April, 1919, from Monsieur A. Foucher to Mr. G. Yazdani.)

DEAR SIR,

I beg to send you a brief account of the principal observations and considerations suggested to me by my daily visits to the Ajaṇṭā Caves, during the fortnight (4th-19th March) which your kind arrangements enabled me to spend in the Fardapur Bungalow. Let me state, to begin with, that I entirely approve of the work which has been and is being done by your Archaeological Department in that romantic vale. The connection of all the hypogeums by a path practicable in every season, the excavation of the furthest ones, the selection of one of them as an archaeological dépôt, the building or repairing (wherever necessary) of the sustaining pillars, etc., all these measures seem to have been undertaken, and to be carried on, in a very laudable way. That I do not insist here upon them is simply due to the fact that I am especially to concern myself, as understood between us, with the surviving remains of the paintings. So I will confine most of my remarks to the latter and examine in turn the threefold question of (a) their conservation, (b) their reproduction, and (c) their identification.

## I.—CONSERVATION OF THE PAINTINGS.

1. I cannot but agree with Sir John Marshall, Sir Aurel Stein, yourself and all the visitors who had lately any occasion of seeing these paintings, that their present state is, indeed, for every lover of old art, a very disquieting one. They appeared to me still more decayed and darkened than when I first saw them in September 1897: I am ready to admit that such an impression is not to be relied upon, and that we cannot easily estimate the degree of darkening of the pictures; but a thing we can measure exactly is the terrible amount of damage some of them have suffered since they were copied by Major Gill, about the middle of last century, or even, much nearer to us, under the direction of Mr. Griffiths. True it is that since then, some excellent preservative measures have been taken against the wearing and tearing action of bats, and bees, and other nest-building insects: yet some of the causes of deterioration are still at work, and the dilapidation in progress is only too apparent. In many places the coating of the rock has got loose and is only kept in place by provisional stops, made of plaster of Paris. Such temporary makeshift must evidently be improved upon, and proper measures taken for the preservation, and if possible, the amelioration of the present state of the paintings under the supervision of some expert.

2. There are in my opinion two main points to which the attention of this expert ought to be primarily drawn. These paintings having been executed on the solid rock cannot be approached from behind; thus their removal to a safer place—would it be advisable, which I think not—is out of question, and the first duty of the expert will be to secure in their place on the rock-walls every subsisting fragment. Thereafter, an attempt must be made to "clean" these paintings which, especially on the upper part of the walls, have become so dark as to be completely illegible. As this is simply tantamount to ridding them of the old smoke and recent varnish which blacken them, it is not too much to hope that a proper treatment of the paintings could elucidate their lines and brighten their colour.

3. Every body will agree that such a delicate task must be entrusted to none but to a skilled expert. It is a common belief that such a one can only be found in Italy, the only country in the world where the abundance of wall-paintings, either *al fresco* or *a tempera*, provides sufficient training and occupation for such restorers. Sir John Marshall, now on leave in Europe, has been authorized by your government to engage the services of one of them, and we may trust to him for making the best choice, and providing the old and poorly Ajaṇṭā paintings with the best available practitioner.

## II.—REPRODUCTION OF THE PAINTINGS.

4. Even were the cure to succeed beyond our most sanguine expectations, we cannot conceal from ourselves the fact that its effect will be only a temporary one. These magnificent and

unique remains of Indian pictorial art are bound to crumble to dust sooner or later, under the slow but steady grinding of the passing years. As Sir Aurel Stein writes to me in a letter of which you have got a copy: "There can be little doubt that, notwithstanding all the care now bestowed on the ruined cave-temples, these wonderful wall-paintings will be subject to progressive decay owing to irremediable physical conditions". And, as he rightly thinks that "it is most unlikely that their value for the student of Eastern art and of Buddhism will ever be surpassed by any discovery still possible in the future", every body must conclude with him; "what matters most is the assurance of a permanent record of these unique remains". Moreover the want of proper reproductions has been sadly felt by Indianists all over the world. Already in 1895, S. d'Oldenburg wrote in his *Notes on Buddhist Art*: "I hope the time is not far off when the frescoes of Ajantā will be published in reproductions worthy of the subject". And in reprinting the *Notes* in the *Journal of the American Oriental Society*, in January 1897, Prof. C. R. Lanman fervently added to this wish "Amen and Amen"!

5. To the possible objection that these paintings have been already made the object of two large and expensive publications under the well-known names of J. Griffiths and Lady Herringham, it is only too easy to answer that the main result of these handsome publications, very useful in their way, has been to make the want of a third and proper one more generally felt by the students of art. To begin with, they are avowedly incomplete and their unfaithfulness may be realized at a glance, even without referring to the originals, if you only compare the dark and flat reproductions of J. Griffiths to the rather too light and bright ones given by Lady Herringham. Even the latter fail to do justice to the skilful modelling of the paintings. Were they still better, the intervention of the eye and hand of the copyist would prevent them from serving any scientific purpose.

6. Inversely, for the proposed publication which ought to be done once for all, three conditions are necessary and sufficient; first, it must be, as far as possible, complete, as we never know what may to-morrow turn out to be of interest or not, even if this or that fragment seems to be of no importance to-day. Secondly, it must be done by a photographic process, giving at the same time all guarantees to scholars, and all satisfaction to artists, about the exact rendering of lines and colours, of light and shade, modelling, etc. Thirdly, the scale must be such that every detail can be clearly made out and read. To sum up, the plates ought, at the same time, to be a joy for the amateurs' eyes, and enable the art critic or the archæologist to do their work as well as if they were face to face with the originals.

7. One feels somewhat ashamed to repeat such truisms, and moreover I know that, when I write to you in this strain, I am, as the French proverb puts it, preaching to a convert. But good reasons loose nothing of their conclusiveness for being stated again in their proper order. Besides, one must not forget that no publication of any Indian monument has, up to the present day, answered the public's expectations, and met these elementary requirements. It must be conceded that the aforesaid three conditions are sooner said than fulfilled, and that their realization always means a costly undertaking, and in the case of paintings, the use of a recently discovered process. So we may well pause and consider if the publication of Ajantā—desirable as it is—keeps within the bounds of practicability.

8. First of all, we now dispose of a satisfactory photographic process of reproduction, currently applied in industry. On this point, Sir Aurel Stein, who closely supervised in London, the reproduction by Messrs. Stone & Son of the paintings on silk and canvas, which he had brought back from Central Asia, has given us his testimony and the benefit of his personal experience. There is no doubt about the fact that the "three colours" process assures complete fidelity as regards not only lines but colours as well. Now we must bear in mind that at the same time it requires, besides the preparation of four blocks for each plate, the developing of every negative, and the "proving" of every colour on the spot: so it will be necessary not only to install a powerful electric plant, but to bring over from Europe, together with a photographer and printer, the special photographing and printing apparatus needed for their work. As the Ajantā caves have already been made easily accessible, none of these exigencies is likely to prove an

insuperable hindrance; but, as they will greatly increase the costs—without reckoning the fact that, as far as I hear, paper will remain for some time still at very high prices—the question arises: should you be justified in pledging your Governments' finances to those expenses in the case of the paintings of Ajanṭa, precious as they are?

9. Consider that two things might have happened; either the remnants of paintings should consist only, as in the caves of Bagh, of a few hardly discernible fragments, in which case they would not justify such a large preliminary outlay of money; or they could have been preserved on such a large surface that the number of plates required for their complete reproduction might be, in its turn, prohibitive. The sad havoc time has worked among these beautiful paintings has at least this one good side that now they provide matter for some 200 plates only. That is enough to redeem the general expenses; it is not too much to render a complete publication impracticable. As things stand, they are, on the whole, most favourable to your undertaking.

10. Let us come at least to the main point, so ably discussed in Sir Aurel Stein's letter, I mean the evaluation of the expenses. These, of course, depend largely upon the number of plates required, a complete "*List*" of which was drawn by Sir Aurel during his short—but so well employed—visit to the caves. What was left to me to do was to carry out a happy suggestion of his, and supplement his "*list*" by "*plans*." With the kind help of Mr. Syed Ahmed, I have taken care to mark on the large scale elevations prepared by your draughtsman, the part of painted wall or ceiling which it would be convenient to allot to each plate. While so doing, we have kept in mind not only the necessity of making divisions of the given surface as even as possible, but also the expediency of framing into each plate the entirety of a legend or episode of a legend. These drawings will provide the photographing firm with the most definite and accurate basis from which to calculate the mean scale of reduction, the possible grouping on the same block of several subjects, etc., and ultimately, with the exact number of the plates, an approximate evaluation of the cost. As a matter of fact, the "*plans*" are for the most part simply an illustration of the "*list*." I cannot but refer you to both of them, and confine myself here to point out where our proposals slightly differ.

11. The decoration of the caves of Ajanṭa may be *grosso modo* divided, as you know, into three constituent parts; (a) the large legendary compositions on the walls, (b) the iconographic subjects, on the walls and pillars, etc., (c) the decorative motives on the pillars and ceilings—without forgetting the sculptures. Everybody agrees that the first part, I mean the large pictures which still adorn the walls of caves I, II, XVI, XVII, is the most interesting of the whole. Exactly as these pictures principally attract and engross the attention of all visitors, they must be the principal object of our reproductions, and it will surprise nobody that by far the largest number of plates is attributed to them. The *list* assigns them a total of 108 plates in colours and 43 monochromes. If the *plans* work out to 120 plates in colours and only 21 monochromes, it is, on one hand, because we hope it will be possible to get good reproductions in colours of some of the now dark paintings, once they have been cleaned; on the other hand, because we feel inclined to treat more slightly some of the endless repetitions of Buddhas which intervene here and there on the walls.

12. It is, indeed, when we come to the iconographical part of the decoration that our proposals begin to diverge. The Buddha's images which decorate the walls, vaults, or columns, are of a rather late and very uniform type. Moreover, the "*ensemble*" of the decoration has, in none of the caves, been preserved, so that the reproduction cannot in any case be a complete one. So we do not see any scientific or artistic reason to follow in their endless repetitions the good Buddhist *upasakas*, who paid for these icons, nor the indifferent artists, who executed them. Some specimens chosen among the best preserved and most typical, and grouped together on a few plates, will be sufficient, as far as we can see, to give a thorough idea of this iconography. The plates thus spared would find, I think, a better use, by being allotted to the reproducing, on a larger scale, of some details of the legendary scenes.

13. In another direction too the "*plans*" propose a very large saving in the number of plates suggested by the "*list*"—so much so that instead of 193 three-coloured and 58



monochromes (=281) we reach a total of 193 only (167 three-coloured and 26 monochromes). This reduction bears especially upon the almost purely decorative subjects, which cover so profusely the ceilings of caves i, ii, xvi, xvii, xix and xxi. In spite of the fertile imagination of their authors, many of the panels are bound to somewhat repeat one another; yet there does not lie the true reason for the curtailment. Those ceilings are so dilapidated that, for the greater part, they do not lend themselves to the three-colours process. What means of reproduction shall we then use for them? Sir Aurel Stein assigns to them a number of monochrome collotypes, but he says at the same time that "colour lithography with collotype combined might give results almost equally satisfactory, and probably at a lesser cost". That such is the case, the second volume of J. Griffiths affords an ample proof; as much the first is defective in its rendering of the legendary scenes, so much the second, as far as Mr. Syed Ahmed and myself could see, gives a very conscientious and satisfactory account of the decorative details. Before we undertake to reproduce them in black, we must not overlook the fact that the work of reproducing their colours has been done already, and on the whole well done. In the end, the conclusion which commends itself seems to be the following one: (a) let us reproduce directly by the three-colours process some of the best parts of the paintings on the pillars, capitals, architraves and ceilings, with their exact present hues, (b) wherever the condition of the panels preclude direct reproduction in colours, let us fall back on the plates of the second volume of Griffiths, and as this publication is now out of print, ask the permission from the Secretary of State for India to re-edit them. This procedure would considerably reduce the amount of work to be performed in the caves themselves, and could perhaps enable the European experts to get through their task in a single cold season.

14. There presents itself, in the same connection, another point well worth considering. Sir Aurel Stein very rightly believes "that a great deal of the surviving polychrome decoration on relievo-work on pillars, panels, etc., merits faithful reproduction in colours". Such is particularly the case in caves xix and xxii. But we must not forget that every bit of the carved decoration the largest statues included, was once stuccoed and painted all over. On most of the sculptures, both painting and stucco have disappeared; yet, even if they are no longer entitled to appear in an album of the "Ajanta paintings," it is difficult to see how they could be entirely excluded from any publication on the "Ajanta Caves." For my part, I have no hesitation in recommending the inclusion in the proposed work of a fairly representative selection of the sculptures whether painted or not.

15. Upon the whole, the intended publication would include, as proposed by Sir Aurel Stein, some 300 plates 20" x 16"; but in our mind, these 300 plates should be roughly distributed thus:

(a) Reproduced by the three-colours process	..	..	..	200
{ Legendary scenes	..	..	..	120
{ Details of scenes	..	..	..	30
{ Images and decorative motives on pillars, ceilings, etc.	..	..	..	50
(b) Decorative motives reproduced by chromo-lithography	..	..	about	40
(c) Monochrome collotypes of discoloured paintings and of sculptures	..	..	about	60
TOTAL				300

Adopting the large and safe estimate of Sir Aurel of £20,000, as the approximative cost of preparing and printing a first edition of 1,000 copies, that puts the average price of each plate at about £66, which is not an unreasonable one. Moreover, even if the generosity of H.E.H. the Nizam went to the length of distributing several hundreds of copies among the learned societies and Universities of the world, still the sale of 500 of them to rich amateurs, at the not exaggerated price of £40 would suffice to cover the first outlay.

### III.—IDENTIFICATION OF THE PAINTINGS.

16. It will perhaps be observed that, in the preceding estimate, no provision is made for the comparatively trifling expense of printing a text to the illustrations. The shorter, and the



more matter-of-fact the text, the better; yet, all the same, some text there must be, giving at least an account of the site, a description of the plates, and may be an æsthetic appreciation of the paintings. Now as, in our opinion, no picture can be rightly appreciated or even properly described until its subject-matter has been fully understood, we are unavoidably brought to the question of identification, be it for the large publication or for the small guide of which I have suggested the composition. In the case of the former, it is needless to say we should strongly advise that the text should be printed separately, as the illustrations alone will remain of perennial value.

17. From what has been seen, it is evident that the intervention of the "cleaning" expert must precede the operation of the "reproducing" one. In all cases the photographic results will be infinitely better, whilst in some the photographing will only become possible when they have successfully undergone the cleaning process. Much the same thing can be said about the identification. Many paintings are now so dark that they have become illegible, even with the help of Burgess' minute description; so their meaning cannot possibly be deciphered in their present state. Moreover, at the time of my visit, we did not dispose in the caves of a sufficiently strong and moveable light to make out the *ensemble* or details of the upper rows of compositions. So the results already obtained by the joint labours of Burgess, Griffiths, S. d'Oldenburg and myself, are still very fragmentary and not always to be trusted. For instance, one of the identifications I gave to my friend, Dr. F. W. Thomas, for the plates of Lady Herringham's book has proved on the spot to be an erroneous one. A serious progress could be effected by a thorough study done with the help of appropriate implements. Most of the scenes which decorate caves xvi and xvii have already been identified. The same may be expected of the pictures in caves i and ii, with perhaps the only exception of a few court-scenes, so deprived of movement or so mutilated that no vital detail strikes us, and therefore we miss the clue. As, on the other hand, the iconography of the statues is a very simple matter, we may dispel any doubt about the possibility of writing immediately on the spot a provisional, but fairly complete account of the subjects. We feel sure already that all will turn out to have been borrowed from the sacred stories about the previous births and the last life of the Buddha. For instance, the fancy-framed "Persian Embassy" is nothing else but a *jātaka*, like the neighbouring pictures, and the so-called "Landing of Vijaya in Ceylon" simply illustrates the denouncement of the "*Simhaldvāna*." Perhaps it is as well to warn you from the outset that we must give up the hope of ever finding in your caves what some people have been pleased to call a "national gallery" full of historical subjects.

18. This main point once settled, we may come to a few minor suggestions which occurred to me during my visit. The more readily do I call your kind attention to some possible improvements that, if useful to me for the writing of the guide, they will be no less helpful for the visitors who would care to use it. Such would notably be the case if you could make arrangements to keep in the caves, ready for use, a suitable artificial light. As experience has taught the preceding working parties, the best to be had is an acetylene lamp with a reflector, of the powerful model used for motor-cars, set upon a tall, moveable stand, and provided with a revolving axle, so as to make a regular search-light which could be turned on to any part of a given wall. Without such an implement the study of many of the paintings would be utterly fruitless, or, if nevertheless identified, their subsequent inspection by visitors would remain, to say the least, unconvincing. Another simple measure I should strongly recommend and which would go a long way to simplify topographical directions and references, would be the numbering of all the cell-doors and pillars in the large, painted caves; the safest and most economical way of doing it would be simply to paste on them numbers printed on slips of paper, as these would not leave any permanent mark, and might always be easily removed, if need be. They would be so many land-marks enabling the tourist to find his way and follow easily the descriptions. One could think of another very serviceable expedient for their use, as their eyes want no less guiding, than their feet; it would consist in keeping, framed in a glass-case just opposite to each wall, an accurate and clear tracing of the scenes depicted upon it; on those sketches could even be entered, to further facilitate the understanding of the scenes, those parts of the paintings which were formerly delineated by Gill or Griffiths, and which have since disappeared.

19. Whilst we are speaking of cheap, yet much appreciated conveniences for the use of the tourists, we must not forget how they would enjoy finding on the spot, in the office of the Curator, not only the main publications on the caves, ready for consultation, but photographic prints and post cards, ready for sale, of the most interesting subjects. Sir John Marshall is just going to give this last touch to all the nice arrangements he has already made on the sites of Taxila and Sâñchî. As to what concerns Ajañtâ, the latest photographs, taken on the initiative of M. Goloubew, are as you know easily available. It would be equally easy to get post cards done by the best "heliogravure" process, on the same advantageous conditions as those which have already been proposed and examined for Sâñchî. Would you only communicate with Sir John Marshall on this head, when writing to him on more important matters about the conservation and reproduction of the paintings?

20. To sum up, I come, after a careful preliminary study of the site, to the following conclusions. Assuming that H.E.H. the Nizam's Government are generously disposed—as I know they are—to do their best to save and have reproduced and published one of the greatest art-treasures left in the patrimony of India; (1) it is necessary and, indeed, urgent to call in an expert of the best kind, to take in hand the preservation and cleaning of those paintings still clinging to the walls of the Ajañtâ Caves; (2) once this preliminary task successfully accomplished, but only then, it is highly desirable to undertake the immediate reproduction, by the best available process, of the painted and carved decorations of the said caves. Such a publication is quite within the bounds of practicability, and the means of your State Budget, the more so as the first outlay, heavy as it must be, will in the end be normally refunded by the sale of the book; (3) it seems equally feasible to write, after some supplementary study, a fairly satisfying account of the scenes and images depicted on the walls and pillars of Ajañtâ.

As to myself, I feel bound to let you have this account, as soon as required, under the form of an explaining text to the plates of the proposed publication. Meanwhile, as the latter will be a work of time, I am ready to undertake, as I told you, the composition of a "Guide to Ajañtâ." If only your government can see their way to enable me to spend on the spot, during the first three months of next year, all the time necessary for this special task,

A. FOUCHER,

*Professeur à l'Université de Paris.*

## APPENDIX C.

*Note on a visit to the prehistoric burial-grounds of Janampett in the Paloncha Taluka of the Warangal District of His Exalted Highness the Nizam's Dominions.*

The writer of this note has no scientific knowledge of the subject of prehistoric burials. His object in writing this note is to record facts to arouse interest and induce people better equipped than he is to visit the site and endeavour to wrest the secret of the ages.

We are indebted to Mr. Puzey for the information which led to the writer's visit. Mr. Puzey, in his own quiet way, does a great deal of Geological and Archaeological research work, and once mentioned to the writer that years ago he remembered reading somewhere a reference to cruciform monoliths at Mangapett in the Hyderabad State. I searched the map of the Dominions and found several Mangapetts and sent out preliminary enquiries to each. The Tahsildar of Paloncha soon reported that he had found a very extensive burial-ground at Janampett about 20 miles south-east of Mangapett and that the burial-ground, which extended over a length of several miles, was known locally as that of *Rakshasas* or Demons. He also reported that there was an out-crop of sheet rock in the jungles carrying the imprints of tiger-paws and that tradition had it that the Demons were indulging in a game when a tiger sprang into their midst and disturbed them!

I had to make a revenue tour through the Paloncha Taluqa in January, 1918, in the course of which I visited Janampett accompanied by Mr. Lodge, Inspector-General of Forests and his Assistant, Nawab Hamid Yar Jung Bahadur. The Customs Superintendent, Mr. Mahbub Ali, also accompanied the camp, and I am indebted to his facile brush for some of the excellent pictures of the tombs which illustrate this article.

The nearest railway station for Janampett is Yellandu on the Singareni Colliery Branch of the N.G.S. Railway from Secunderabad to Bezvada. From the railway station of Yellandu, Janampett is 86 miles by cart-track. I did not use that route because I had to make a tour of the whole Taluqa of Paloncha in the course of which I discovered more than one beauty spot in the densely wooded hills dropping precipitously into the river Godavari in which incidentally I narrowly escaped drowning in the attempt to visit, in a small motor boat, a Customs House perched above a deep narrow gorge through which the river has forced a passage on its way to the sea about 80 miles distant. To my surprise I found this corner of the Dominions carpeted with luxuriant ferns and flowers growing on the banks of rippling streams and water-falls, the haunt of bison and tigers and all descriptions of big game. Man was represented by a curious class of aboriginal people calling themselves "Reddies," living in the heart of the jungle in single primitive huts situated miles from one another, each hut containing one family only, living on the products of the jungle, helped out with small patches of cultivation of a giant species of *jowar*, the plants being about 15' high, the seed being sown broadcast after the soil has been scratched by hand with a primitive wooden hoe. Were they not afraid to live thus in a tiger haunted forest? Why should they be afraid they said, we have no cattle for the tigers to covet and so the tigers live on wild game and leave us alone! But I soon found out that there was another very good reason for the immunity of these curious people from the attacks of wild animals and that was fear of their bows and steel arrows. I discovered that they killed even the giant bison with those steel arrows and I secured photographs of the bison-dance which is performed by the men to the tune of great drums with bison's horns lashed on to their heads and decorated with peacock's feathers. In the plains we found a most beautiful lake of deep blue waters which are said to always maintain their level because of springs. Wooded green hills surround this lake and a densely wooded island displaying a riot of forest colours floats upon its bosom—it is a thousand pities that there are no roads to these beauty spots. We climbed a mountain, along a rugged path formed by the passage of pilgrims journeying through the centuries to a sacred shrine on the other slope of the mountain and I shall never forget the view that burst upon our vision from the top.



We stood on the edge of a sheer precipice. A thousand feet below us lay a great forest displaying every hue of verdure. At a distance beyond, looking like a streak of silver, flowed the great Godavari with a sailing boat upon its water, and beyond again, tier upon tier of hills in varying shades of purple and grey merging into the infinite distance. The whole country is not like this; where man has remorselessly hacked away the forest the earth is unadorned but when the *Rakshasas* whose tombs we now approach, hunted and worked here, it must have been a fair land indeed.





We saw the first signs of the burial places as we rode into camp at Janampett on the 29th of January, 1918, a veritable "Stone-henge" buried in the forest and extending right up to the summit of adjoining ridges, great circles of stones with uprights in the centre supporting huge slabs of stone.



In some instances the side-slabs had fallen and stone sarcophagi were visible.



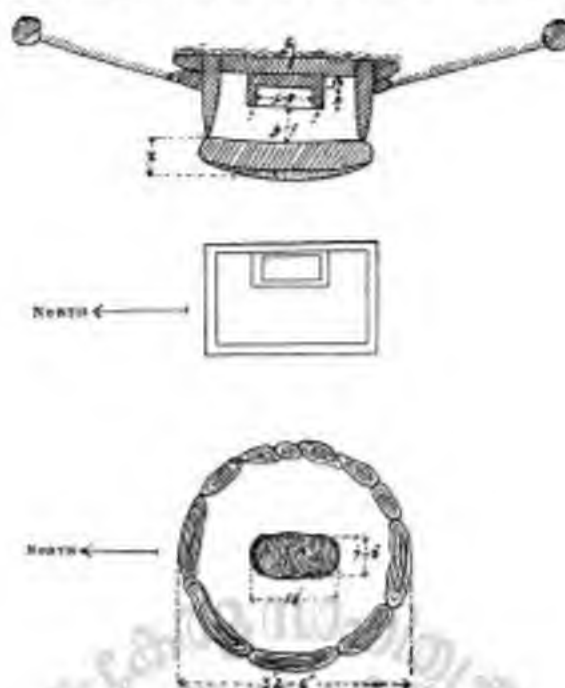
We selected one enormous comparatively intact erection and decided to open it. It took us a whole day with the help of 50 coolies and two tall trees cut out of the forest and used as giant levers, to remove the top slab only, which by its cubic contents we calculated weighed not less than 14 tons.



The *Kist* or Chamber uncovered by the removal of the huge top-slab was found full of closely packed earth which we removed with great care, hunting all the time for remains. One foot four inches below the surface of the chamber we came upon the top of a stone sarcophagus cut out of a single stone.

Before proceeding to describe our finds I would draw attention to the construction of the tomb. In plan a great stone-circle, 32' 6" in diameter, the centre being occupied by an oblong

erection standing about 4' above the ground surmounted by a great stone slab, 15' long by 7' 8" broad by 2' thick. The sectional drawing of the top of the picture shows the interior of the death-chamber and the sarcophagus lying on a stone floor. The plan of the chamber in the

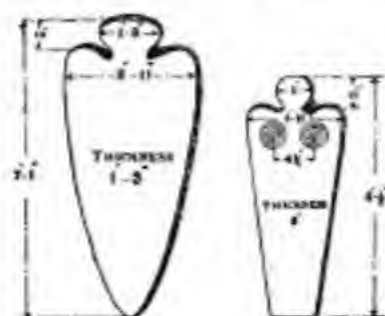


centre of the picture shows the sarcophagus up against the eastern wall of the chamber and not in the centre. You will notice that the orientation is North and South. In the sarcophagus itself we found two iron heads of some ancient instrument, of agriculture I think.

Outside the sarcophagus in the chamber some bones were found and they await expert identification. One set of bones set us ablaze with excitement, we had found the bones of a pigmy man we thought! But alas for our dream, the experts say it is only a monkey! But how did the bones of a monkey enter this ancient sepulchre? I think explanation lies in the presence of another set of bones also found in the chamber, which are apparently of a mongoose or preying squirrel of sorts, who having made his house in the ancient sepulchre, had dined off a baby monkey; and perhaps he paid the penalty with his life!

Some bits of pottery were also found, but all fragments and no complete pots. This was the only tomb we were able to open as we had to move on. There are hundreds and hundreds of tombs and I feel sure that systematic investigation would yield valuable scientific results.

After noon on the second day of our stay at Janampett we rode to Kollūr about 6 miles to the S.W. to see the sheet rock with the tiger's paw imprint. *En route* through the forest we were shown two very interesting ancient idols regarding which tradition even is silent they are so old. They have no features beyond shape, excepting concentric rings, depicting the breasts of a woman; the art of portraying human features had not been born perhaps?



Who was the woman? You see she was small, only 4' and  $\frac{1}{2}$ " high as compared with the 7 feet and an inch of her lord and master: and yet methinks she ruled the roost as usual for when we found them, he lay prostrate in the dust at her feet!

A mile or so further on in the forest we arrived at the sheet of sandstone bearing strange impressions made, it must be remembered, when back in the dim ages it was the sandy shore of a sea or lake or pool.



In addition to the tiger's paw print, which is quite clear, we found others which may be those of prehistoric man. I say *may be* because if they are they constitute a find of the very greatest historical value. The curious diagram of circles is the reputed board upon which the ancients were playing when the tiger disturbed them: what it really is I am unable to say, I have not seen the board of any Indian game resembling this diagram. We had no time to make further explorations and I shall be glad indeed if, as a result of what little I have been able to record, experts will visit the tract lying between Janampett and Kollūr. I feel sure that their trouble would be richly repaid.

(Sd.) G. E. C. WAKEFIELD.





# APPENDIX D.

## SUPERINTENDENT'S DIARY.

(6th October, 1918, to 6th October, 1919—1328 Fashī)

Month.	Date.	Plac
1918 A.D. (1328 F.)		
October ( <i>Āḍḥur</i> )	6th-9th (1st-4th)	Simla to Hyderabad.
1918-1919 A.D. (1328 F.)		
October to January ( <i>Āḍḥur</i> to <i>Isfandār</i> )	7th-22nd (5th-19th)	Duty at headquarters.
January ( <i>Isfandār</i> )	23rd-25th (20th-22nd)	Hyderabad to Ajanta.
"	26th-28th (23rd-25th)	Halt at Ajanta.
"	29th-30th (26th-27th)	Ajanta to Ellora.
"	31st (28th)	Halt at Ellora.
February ( <i>Isfandār</i> )	1st-2nd (29th-30th)	Ellora to Hyderabad.
February ( <i>Farwardīn</i> )	3rd-27th (1st-25th)	Duty at headquarters.
February and March ( <i>Farwardīn</i> )	28th-1st (26th-27th)	Hyderabad to Ellora.
March ( <i>Farwardīn</i> and <i>Urdū- bihishtī</i> )	2nd (28th)	Halt at Ellora.
"	3rd-4th (29th-30th)	Ellora to Ajanta.
"	5th-7th (31st-2nd)	Halt at Ajanta.
"	8th-9th (3rd-4th)	Ajanta to Hyderabad.
March ( <i>Urdūbihishtī</i> )	10th-22nd (5th-17th)	Duty at headquarters.
"	23rd-25th (18th-20th)	Hyderabad to Ellora and back.

## APPENDIX D—concl'd.

Month.		Date.		Place.
March ( <i>Urdibihisht</i> )	..	26th-28th (21st-23rd)	..	Duty at headquarters.
"	..	29th-31st (24th-26th)	..	Hyderabad to Ellora and back.
April to October ( <i>Urdibihisht</i> to <i>Ābān</i> )	..	1st-6th (27th-30th)	..	Duty at headquarters.

## APPENDIX E.

*Expenditure on the Archaeological Department, Hyderabad, during the year, 6th October, 1918, to 6th October, 1919 (1328 Fasli).*

		Rs.	As.	P.	Rs.	As.	P.
<b>Salaries :—</b>							
Superintendent (B.G. Rs. 500—50—600)	..	8,400	0	0			
Contribution (B.G. Rs. 62-8-0)	..	875	0	0			
House rent (Rs. 75)	..	900	0	0			
Establishment	..	3,452	1	9			
Grain compensation, etc.	..	424	0	0			
					14,051	1	9
<b>Travelling allowances :—</b>							
Superintendent	..	643	0	8			
Establishment	..	215	0	8			
					858	1	4
<b>Contingencies :—</b>							
Fixed Contingencies	..	800	0	0			
Extra contin- gencies.	{						
Livery for peons	..	40	0	0			
Purchase of books	..	755	3	2			
Printing charges	..	2,952	7	10			
Service postage	..	100	0	0			
Purchase of furniture	..	178	5	0			
					4,832	0	0
<b>Supply and Services :—</b>							
Purchase of Drawing, Survey and Photo articles	..	400	0	0			
					400	0	0
<b>GRAND TOTAL</b>				..	20,141	3	1
				(B.G. 17,263	14	2)	

## APPENDIX F.

Statement showing the expenditure on the conservation and the maintenance of Ancient Monuments in H.E.H. the Nizam's Dominions, during the year 1328 Fasli (6th October, 1918, to 6th October, 1919).

District.	Locality.	Name of work.	Amount of estimate.	Amount spent during the year.	REMARKS.
		SPECIAL REPAIRS.			
			Rs. As. P.	Rs. As. P.	
Aurangabād	Ajanta ..	Repairs to the caves	35,788 0 0	13,914 0 0	Completed.
" ..	Pitalkhora	" " "	9,820 0 0	8,411 0 0	In progress.
" ..	Jālāna ..	Repairs to the tomb of Zachcha Bachcha.	803 0 0	753 0 0	Completed.
Bidar	Bidar ..	Repairs to the Madrasah of Mahmūd Gāwān.	17,980 0 0	4,172 0 0	In progress.
" ..	" ..	Repairs to the tomb of 'Alī Barīd.	2,939 0 0	303 0 0	Completed.
" ..	" ..	Repairs to the Kālī Masjid.	1,591 0 0	92 0 0	In progress.
" ..	Ashtūr ..	Repairs to the tomb of Ahmad Shāh Wali Baihmanī.	1,970 0 0	1,595 0 0	Do.
" ..	" ..	Repairs to the tomb of Humāyūn Shāh.	2,502 0 0	720 0 0	Completed.
" ..	" ..	Repairs to the tomb of Nizām Shāh Baihmanī.	1,191 0 0	967 0 0	Do.
" ..	" ..	Repairs to the tomb of Tarkash Sultana.	768 0 0	524 0 0	Do.
" ..	" ..	Repairs to the tomb of Husain Shāh.	2,352 0 0	1,247 0 0	In progress.
Raichūr ..	Ittagī ..	Repairs to the Great Temple.	7,008 0 0	3,299 0 0	Do.
" ..	Kukkanūr	Repairs to the Nava-linga temple.	5,124 0 0	772 0 0	Do.
Osmānabād	Osmānabād	Repairs to Dhārāsīnha caves.	9,160 0 0	1,949 0 0	Do.
				38,718 0 0	
		PERIODICAL REPAIRS.			
Aurangabād	Aurangabād	Maintenance of Archaeological buildings.	7,750 0 0	8,020 0 0	..
		Carried over ..	....	46,738 0 0	

APPENDIX F—*concl'd.*

District.	Locality.	Name of work.	Amount of estimate.	Amount spent during the year.	REMARKS.
			Rs. As. P.	Rs. As. P.	
		Brought forward ..		46,738 0 0	
Nānder ..	Qandhār..	Maintenance of the Fort.	200 0 0	180 0 0	..
Gulbarga..	Gulbarga	Maintenance of the Haft Gumbad.	100 0 0	127 0 0	..
" ..	" ..	Maintenance of the Fort.	222 0 0	219 0 0	..
Osmānabād	Naldurg ..	Maintenance of the Pānī Mahall.	488 0 0	492 0 0	..
				9,038 0 0	
		ESTABLISHMENT FOR UP-KEEP.			
Aurangabād	Aurangabād	Establishment for the supervision of repairs.	6,480 0 0	8,170 0 0	..
Gulbarga ..	Gulbarga	Salary of watchman for the Haft Gumbad.	96 0 0	103 0 0	..
Bidar ..	Bidar ..	Salary of watchman for Madrasa Maḥmūd Gāwān.	168 0 0	145 0 0	..
" ..	" ..	Salary of watchman for monuments at Bidar.	168 0 0	144 0 0	..
Warangal ..	Pālampet	Salary of watchman for the Great Temple.	96 0 0	96 0 0	..
				8,658 0 0	
		Total for 1328 F. (1918-19)	....	56,414 0 0	
			....	(B.G. 48,354 13 9)	



## APPENDIX G.

List of books in the Library of the Superintendent of Archaeology, Hyderabad, acquired during the year, 6th October, 1918, to 6th October, 1919 (1328 F.).

Serial No.	Title.	REMARKS.
ENCYCLOPEDIAS AND DICTIONARIES.		
620-21	<i>Muntaha'l 'Arab</i> , Vols. I-II .. .. .	Purchased.
JOURNALS AND PERIODICAL PUBLICATIONS.		
622	The <i>Journal</i> of the Royal Asiatic Society of Great Britain and Ireland for 1918.	Do.
623-58	The <i>Journal</i> of the Asiatic Society of Bengal, Vols. XLV—LXXIII (1876—1904).	Do.
659-83	The <i>Proceedings</i> of the Asiatic Society of Bengal for the years 1875 to 1899.	Do.
684	The <i>Journal</i> of the Punjab Historical Society, Vol. VII, No. 2.	Presented by the Publishers.
685	The <i>Journal</i> of the Bihar and Orissa Research Society, Vol. V, Parts 1-4, 1919.	Do.
686-87	The <i>Journal</i> of the U.P. Historical Society, Vol. I, Pt. 1; Vol. II, Pt. 2.	Do.
688	The <i>Journal</i> of the Mythic Society, Vol. IX, Pts. 2-4 ..	Do.
689	The <i>Journal</i> of the Bangya Sahitya, Calcutta, 1919 (3 parts)	Do.
690	The <i>Journal</i> of the Royal Geographical Society, August and September, 1916 (A Third Journey of Exploration in Central Asia, 1913-16).	Presented by Sir Aurel Stein.
691	—, Marco Polo's Account of a Mongol Inroad into Kashmir (J.R.G.S., August, 1919).	Do.
692-93	The <i>Ceylon Antiquary</i> , Vol. IV (Parts 3 and 4); Vol. V (Part I).	Presented by the Publishers.
694	<i>Bulletin</i> de l'Ecole Française d'Extrême-Orient; Tome XIX (Nos. 1 and 2).	Do.
695-96	<i>Indian Architecture</i> , Vol. III (Parts 15-18); Vol. IV (Parts 19-20).	Purchased.
697	<i>South Indian Research</i> , Vol. I (Nos. 1-12) .. .. .	Presented by the Publishers.
ARCHÆOLOGICAL SURVEY.		
698	<i>Annual Progress Report</i> of the Superintendent, Hindu and Buddhist Monuments, Northern Circle, for the year ending 31st March, 1918.	Presented by the Government of India.
699	<i>Annual Report</i> of Superintendent, Muhammadan and British Monuments, Northern Circle, for the year ending 31st March, 1919.	Do.

## APPENDIX G—contd.

Serial No.	Title.	REMARKS.
700	<i>Report of the Superintendent of Archaeology, Frontier Circle, 1918-19.</i>	Presented by the Government of India.
701	<i>Annual Report of the Archaeological Superintendent, Eastern Circle, 1917-18.</i>	Do.
702	<i>Report of the Archaeological Superintendent, Burma, for the year ending 31st March, 1919.</i>	Do.
703	<i>Annual Progress Report of the Archaeological Superintendent, Western Circle, for the year ending 31st March, 1919.</i>	Do.
704	<i>Annual Report of the Archaeological Superintendent, Southern Circle, 1918-19.</i>	Do.
705	<i>Report of the Assistant Superintendent of Archaeology for Epigraphy, Southern Circle, 1918-19.</i>	Do.
706	<i>Annual Report of the Archaeological Department, H.E.H. the Nizam's Dominions, 1917-18 (1327 F.).</i>	Presented by H.E.H. the Nizam's Government.
707	<i>Annual Report of the Archaeological Department, Mysore State, 1919.</i>	Presented by the Mysore State.
708	<i>Forty-second Annual Report of the Society for the Protection of Ancient Buildings, London, 1919.</i>	Presented by the Publishers.
MONOGRAPHS—		
709	<i>Barnett, L. D., Pakhal Inscription of the Reign of the Kakatiya Ganapatideva (Hyderabad Archaeological Series, No. 4).</i>	Presented by H.E.H. the Nizam's Government.
710	<i>Narasimhachar, R., The Kesava Temple at Belur (Mysore Archaeological Series, No. II).</i>	Presented by the Mysore State.
711	<i>Garde, M. B., A Guide to Surwaya, Gwalior State, 1919 ..</i>	Presented by the Gwalior State.
MUSEUMS.		
712	<i>Annual Report on the working of the Lucknow Provincial Museum for the year ending 31st March, 1916.</i>	Presented by the Lucknow Museum.
713	<i>Annual Report of the Rajputana Museum, Ajmer, for the year ending 31st March, 1915.</i>	Presented by the Rajputana Museum.
714-15	<i>Report on the Central Museum, Nagpur, for the years 1917 and 1919.</i>	Presented by the Nagpur Museum.
716-17	<i>Report on the working of Government Museum, Madras, for the years 1915-16 and 1917-18.</i>	Presented by the Madras Museum.
HISTORY, GEOGRAPHY AND TRAVELS.		
MSS.—		
718	<i>Abu'l Fazl, Akbar Nama .. .. .</i>	Purchased.
719	<i>Mut'umad Khan, Iqbāl Nāma Jahāngiri .. .. .</i>	Do.

## APPENDIX G—contd.

Serial No.	Title.	REMARKS.
	ORIENTAL TRANSLATION FUND (NEW SERIES)—	
720-24	<i>Rehoteh, E</i> , the <i>Rauzat-us-Safa</i> of Muhammad b. Khāvend Shāh (commonly called <i>Mirkhond</i> ), Vol. I (Parts 1-2); Vol. II (Parts 1-2); Vol. III (Part 2).	Purchased.
	ASIATIC SOCIETY MONOGRAPHS—	
725	<i>Le Strange, G.</i> , Province of Fars in Persia, 1912 .. ..	Do.
	BIBLIOTHECA INDICA—	
726	<i>Yazdani, G.</i> , 'Amal-i-Sālīh or <i>Shāh Jahān Nāma</i> , Fasc. IV.	Presented by the Editor.
	MISCELLANEOUS—	
727	<i>Hailell, E. B.</i> , History of India .. ..	Purchased.
728	<i>Newell, H. A.</i> , Three Days at Agra .. ..	Do.
729	—, —, Amritsar, the City of the Golden Temple ..	Do.
730	—, —, Benares, the Hindus' Holy City .. ..	Do.
731	—, —, Bombay, the Gate of India .. ..	
732	—, —, Three Days at Delhi (the Capital of India) ..	Do.
733	—, —, Lahore, Capital of the Punjab .. ..	Do.
734	—, —, Lucknow, the Capital of Oudh .. ..	Do.
735	—, —, Jaipur, the Astronomer's City .. ..	Do.
736	—, —, Seven Pagodas, Chingleput and Conjeeveram ..	Do.
737	—, —, Madura, the Hall of a Thousand Pillars ..	Do.
738	—, —, Poona, the Peshwa's City .. ..	Do.
739	—, —, Tanjore, the City of the Mammoth Bull ..	Do.
740	<i>Smith, V. A.</i> , Oxford History of India, 1919 .. ..	Do.
741-42	<i>Stein, M. A.</i> , Ruins of Desert Cathay, Vols. I-II ..	Do.
743	<i>Zafar Hasan</i> , <i>Khulāsāt-ut-Tawārīkh</i> of Munshī Sujān Rāi (Persian text), 1918.	Presented by the Editor.
	ART, ARCHITECTURE, ETC.	
744	<i>Sa'id Ahmad, Muhammad</i> , <i>Āthār-i-Akbarī</i> , a History of Fath-pūr Sikrī (ed. Agra, 1324 A.H.).	Purchased.
745	<i>Sayyid Ahmad Khān</i> , <i>Āthār-u-ṣ-Ṣanādīd</i> (ed. Cawnpore, 1904).	Do.
	EPIGRAPHY AND CHRONOLOGY.	
746	<i>Catalogue of Copper-Plate Grants in the Government Museum, Madras</i> , 1918.	Presented by the Government of Madras.

## APPENDIX G—concl'd.

Serial No.	Title.	REMARKS.
747	<i>Kavi, M. Ramkrishna</i> , the Lithic Records in Hyderabad, Madras, 1911.	Purchased.
748-50	<i>Rangacharya, V.</i> , A Topographical List of the Inscriptions of the Madras Presidency, Vols. I-III.	Presented by the Government of Madras.
751	<i>Venkatasubbiah, A.</i> , Some Śaka Dates in Inscriptions, 1918 ..	Presented by the Author.
752	<i>Vogel, J. Ph.</i> , The Yūpa Inscriptions of King Muḷavarman, from Koetei (East Borneo). [Overdruk uit de Bijdragen tot de Taal-, Land- en Volkenkunde van Nederlandsch-Indië. Deel 74, Aflevering 1-2, 1918.]	Do.
RELIGION, FOLKLORE, ETC.		
753	<i>Bray, Denys</i> , the Life-History of a Brāhmi. [R.A.S. Prize Publication Vol. IV].	Purchased.
754	<i>Nivedita and Coomaraswamy, A. K.</i> , Myths of the Hindus and Buddhists, London, 1918.	Do.
755	<i>Venkataswami, M. N.</i> , Tulsemma and Nagaya: or Folk-stories from India, Madras, 1918.	Do.



## APPENDIX H.

*ist of Photographic Negatives prepared by the Office of the Superintendent of Archaeology, Hyderabad, during the year 1918-19 (1328 F.).*

Serial No.	Locality.	Description.	Size.
424	Nagāi	Ruins : General view	8½" × 6½"
425	"	Kāli Masjid	"
426	"	Nandi Pavilion	"
427	"	Nandi in a temple	6½" × 4½"
428	"	Frieze of a temple	"
429	"	Gateway of the Old Town	8½" × 6½"
430	"	Nandi Bāoli	"
431	"	Temple of Thousand Lights	6½" × 4½"
432	"	Arwat Khambam, Temple of Sixty-eight Pillars	"
433	"	Temple and Mosque : General view	"
434	"	Jain image in a temple	"
435	Daulatabād	Bāradari ; General view from N.E.	12" × 10"
436	"	Fort, Fortifications and the Minār ; View from Bāradari.	"
437	"	Fortifications : View from the Bāradari	"
438	"	Fortifications, another view	"
439	"	Fortifications : View from the Kamargāh Darwāza.	"
440	"	Fortifications, another view	"
441	"	Minār and fortifications : View from the Kamargāh Darwāza.	"
442	"	Door leading to the dark passage, cornice, etc.	"
443	"	Moat : View from Jharoka	"
444	"	Moat : View from Ram's Head Gun Bastion. (East).	"
445	"	Moat : View from Ram's Head Gun Bastion	"
446	"	Chini Mahall (façade), from S.W.	"
447	"	Gate between Chini Mahall and Naqqār Khāna.	"
448	"	Sunaihrī Mahall	"
449	"	Naqqār Khāna with Minār in the background	"

## APPENDIX H—concl'd.

Serial No.	Locality.	Description.	Size.
450	Daulatabād	Fort, Inner Gate of the Kālā Kot Darwāza	12" × 10"
451	"	" Kālā Kot Darwāza, façade	"
452	"	" Jāmi' Masjīd	"
453	"	" Minār and Citadel : View from Temple near Mahākot Darwāza.	"
454	"	" Mahā Kot Darwāza	"
455	"	" Minār and Citadel : View from roof of Mahā Kot Darwāza.	"
456	"	" Minār and Citadel : View from Ghat	"
457	"	" Delhi Darwāza (North Gate)	"
458	"	" Fathābād Darwāza (W. Gate)	"
459	"	" Nizām Shāhi Darwāza (S. Gate)	"
460	"	" Minār and Citadel : View from roof of Nizām Shāhi Darwāza.	"

## APPENDIX I.

*List of Drawings prepared during the year, 6th October, 1918, to 5th October, 1919 (1328 F.).*

Serial No.	Place.	Title.	Scale.
20	Hyderabad	Ground plan of the Chār Minār	6' to 1"
21	"	First floor plan of the Chār Minār	"

കേരള സാഹിത്യ അക്കാദമി  
PHOTOGRAPHS AND DRAWINGS.





(a) RUINS OF THE OLD TOWN, NAGAI (GULBARGHA DISTRICT).



(b) KALI MASJID, NAGAI.





(a) RUINS OF THE OLD TOWN, NAGAI (GULABAGA DISTRICT).



(b) GATEWAY OF THE OLD TOWN, NAGAI.



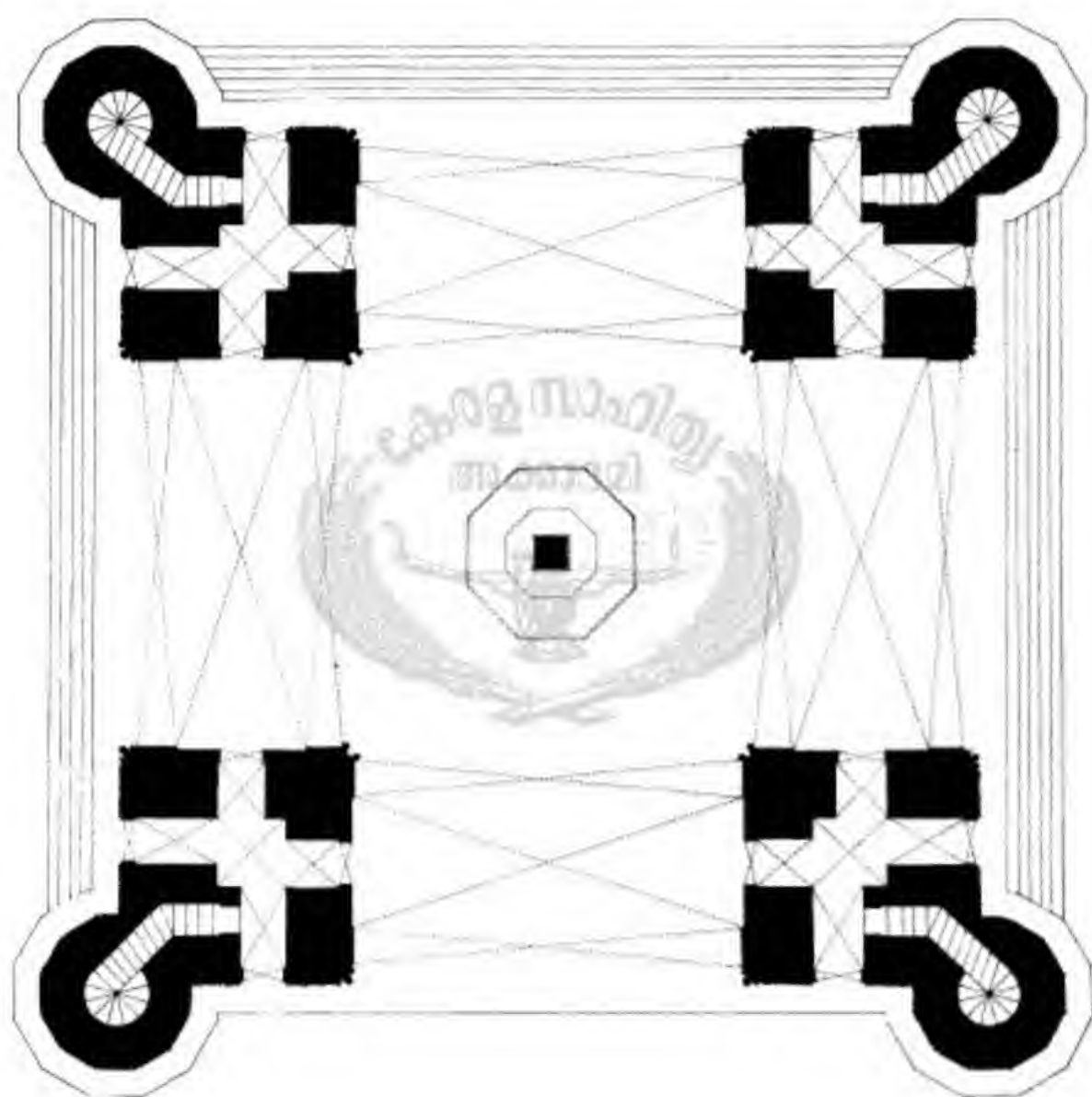
(c) TEMPLE OF THOUSAND LIGHTS, NAGAI.



(d) RUINED TEMPLE AT NAGAI.

GROUND PLAN OF CHAR MINAR, HYDERABAD.

Scale 15 feet = 1 inch.



FIRST FLOOR PLAN OF CHAR MINAR, HYDERABAD.

Scale 15 feet = 1 inch.

